

Julie Godwin
Illustration, Visual Development, Concept Art

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Skills & Qualities

- Designer and 2D Artist with over six years of production experience in a fast-paced, collaborative environment
- Proficient in **Adobe Photoshop** and **Illustrator**
- Skilled in character design, turnaround and model sheet development, gesture sketching, digital painting and visual storytelling
- Expert understanding of light, mood, color, composition, form and shape
- Stylistically versatile, capable of cute and colorful to dynamic and realistic
- Detail-oriented, takes ownership over work, successes and failures
- A fast learner driven to improve, in search of a dynamic creative environment with ample opportunities for learning and growth
- An effective communicator and personable team player who thrives in a tight-knit, welcoming team
- Eager to give and take constructive feedback
- Passionate about mental health and representation in the workplace, and eager to build mentor/mentee relationships
- Studied comics and storytelling with a lifelong interest in books, animation, television and video games

Experience & Achievements

OCTOBER 2019 - FEBRUARY 2023

Funko - *Designer*

- Changed position at Funko from Plush Designer to Designer, with expanded responsibilities now including vinyl products
- Designs for major licenses including but not limited to: Marvel's **WandaVision** and **Loki**; Disney's **Encanto**; DC's **Wonder Woman 1984**, **The Suicide Squad**, **The Batman**, **Peacemaker**
- Because of my background in comics and use of dynamic poses, became the go-to concept designer for **DC Comics** and **Cinematic Universe** POPs
- Original concepts and development for PAKA PAKA **Cloud Cats** and **Fruit Bats**
- Improve efficiency and suggest solutions for development pipeline problems. E.g. making the most up-to-date color documentation easily accessible to rendering team members on Funko's internal file management system
- Design for the POP template at varying styles and levels of detail as required by the license e.g. Disney's **The Sword in the Stone**, 343 Industries' **Halo**, and **Schitt's Creek**

- Research and collect reference for licensed characters to ensure costume/design accuracy and to convey recognizable story moments when possible. E.g. including James Madison's handkerchief from **Hamilton**
- When dealing with embargoed licenses with limited reference available, use a combination of judgment and research into other versions of certain characters to make a "best guess" for pose. E.g. Frog of Thunder from Marvel's **Loki**
- Use **Adobe Photoshop** for concepts and redlines, and **Adobe Illustrator** for creating color callouts and pad prints
- Color picking using **Pantone** books and **Pantone Connect**
- Daily juggling of multiple projects at different stages of development under tight timelines
- Regular communication through e-mail and **Microsoft Teams** with project managers to keep development on track, and art directors for direction and constructive criticism
- Direct collaboration with **Z-Brush** sculptors through redlines and both verbal/written communication to solve technical problems and improve the overall sculpt
- Application of licensor feedback to products when possible, and knowing when to push back with director and project manager approval
- Redlines for factories with clear and concise commentary to communicate designer and licensor feedback
- When appropriate, push for dynamic posing and experiment with techniques for paints and injected plastics to make the most unique and high quality product possible, and then share the results of successful experimentation with other designers . E.g. opaque sprays over translucent plastic for a smooth transition on **Starfire's** hair
- Provide feedback to fellow designers regarding licenses, posing, and paint techniques
- Participation in blue sky brainstorming to develop toy line pitches
- Keep up-to-date with pop culture and fandoms through social media and personal media consumption, and use that knowledge to make recommendations for product line lists
- Color correction of prototype factory photos and minor editing as needed for paint turn submissions to licensors
- Developed detailed vector illustrations for POP packaging until the responsibility was phased out for all Designers

DECEMBER 2016 - OCTOBER 2019

Funko - Plush Designer

- Responsible for the designs of hundreds of shipped individual SKUs sold by retailers such as **Hot Topic, Gamestop, Barnes & Noble, Target, and Walmart**. Notable licenses include: **Five Nights at Freddy's, Rick & Morty, Steven Universe, Marvel, Harry Potter, and Disney**
- Develop new product lines and concepts to pitch for original Funko IPs, as well as new form factors for existing licenses. E.g. I am responsible for designing the 4" tall Funko Mini Plush form factor, identifiable by the all-over sublimation print and clasped hands. I designed all existing Mini Plush, *except* for Tom & Jerry
- Adapted the designs for the first wave of Funko's **Wetmore Monsters** for plush, which were best sellers at the first Funko store's grand opening, leading to the development of a second wave of new Wetmore product lines

- Spoke in the *Women of Funko* panel at **GeekGirlCon 2018** to discuss representation within the Funko Creative Department, as well as tips for building portfolios and developing the skills necessary for working in production
- Translate and simplify licensed character designs for the plush format while balancing appeal, cost limitations, aesthetic consistency, and licensor feedback
- Develop plush prototypes through direct communication and collaboration with art directors, project managers and factories
- Intimate understanding of plush material types, pattern making, and construction techniques such as: Knowing when to use cut and sew vs. applique vs. embroidery depending on size and placement of the detail, and the visual effect desired
- Assemble tech packs in **Adobe Illustrator** for factory use including: concept turnarounds; diagrams; color, material and technique callouts; vector artwork for print

Awards & Publications

- Provided the art assets, co-designed, and voiced 'Mama' in *Nesting Season*, a game in the style of a David Attenborough nature documentary, in which you play a would-be mother penguin who must build and defend her nest. Awarded the **2019 Global Game Jam Community Favorite** at the Pacific Science Center in Seattle, WA
- Provided the art assets for *Goblungee*, winner of the **Judge's Honorable Mention for Art** in the **2018 Seattle Indies Game Jam**
- Designed the "Otter Space" sticker that was the inspiration for Wayward Distractions' game **Space Otter Charlie**
- Selected to contribute to the *2019 Monsters & Dames* art book featuring guests and artists of **Emerald City Comic Con**
- Illustrated and co-wrote *When Magic Was Free*, a short story in the *Galahad and the Far-Off Horizon* anthology, funded through **Kickstarter** in a campaign run by writer Hansel Moreno
- Penciled, inked and colored *Country Cubed*, a short story written by Chuck Brown in the *Country Ass-Whuppin'* anthology published by **12-Gauge Comics**

Education

2007 -2011

Savannah College of Art and Design, Atlanta, GA - B.F.A. Sequential Art

- Trained in the iconography, storytelling, design principles, media and history of comics and storyboarding
- Attended with a combination portfolio and academics-based full scholarship
- Graduated Cum Laude